

The
Opera Division
Faculty of Music



Presents

SPRING OPERA
EXCERPTS



MacMillan Theatre
Edward Johnson Building
May 8, 9, 1992

8pm



PROGRAMME

Orfeo Ed Euridice
Act III; Scene 1 (in Italian)

Christoph Willibald Gluck
(1714 - 1787)

Orfeo
Euridice

Friday, May 8
Stephanie Petropolous
Maggie Brockington

Saturday, May 9
Marianne Bindig
Debra Dent

Michael Evans, Musical Director and Pianist
Nancy Hermiston, Stage Director



Werther
Act III; Scene 1 (in French)

Jules Massenet
(1842 - 1912)

Charlotte
Sophie

Friday, May 8
Marianne Bindig
Debra Dent

Saturday, May 9
Catherine Duff
Maggie Brockington

Stephen Ralls, Musical Director
Nancy Hermiston, Stage Director
Robin Wheeler, Pianist



Gloriana
Act III; Scene 1

Benjamin Britten
(1913 - 1976)

Queen Elizabeth I
A Lady in Waiting
Robert Devereux, Earl of Essex
Sir Robert Cecil
Maids of Honour

<u>Friday, May 8</u>	<u>Saturday, May 9</u>
Shelagh Tyreman	Sonya Gosse
Adele Kozak	Debra Dent
Eugene Burke	Torin Chiles
Michael Downie	Marcos Pujol
Lisa Lindo, Sharla Nafziger, Janice Paterson	
Stephanie Petropolous, Stephanie Piercey, Shauna Still	

Stephen Ralls, Musical Director
Constance Fisher, Stage Director
Don Tarnawski, Pianist

♦ ♦ Intermission ♦ ♦

The Rape of Lucretia
Act II; Scene 2

Benjamin Britten
(1913 - 1976)

Lucretia
Lucia
Bianca

<u>Friday, May 8</u>	<u>Saturday, May 9</u>
Karen Olinyk	Shauna Still
Sally Dibblee	Maggie Brockington
Sarah Langford	Janice Paterson

Michael Evans, Musical Director and Pianist
Michael Albano, Stage Director

♦ ♦ ♦

La Forza del Destino
Act IV; Scene 2 (in Italian)

Giuseppe Verdi
(1813 - 1901)

Leonora
Don Alvaro
Don Carlo
Padre Guardiano

Friday, May 8
Sonya Gosse
Torin Chiles
Brett Polegato
Randall Jakobsh

Saturday, May 9
Sonya Gosse
Torin Chiles
Brian Nickel
Randall Jakobsh

James Fraser Craig, Musical Director
Constance Fisher, Stage Director
Sabatino Vacca, Pianist



La Périchole
Act III; Scene 1

Jacques Offenbach
(1819 - 1880)

La Périchole
Paquillo
Pاناتellas
Don Pedro
Don Andres
An Old Prisoner

Friday, May 8
Catherine Duff
Martin Houtman
Gregory Carpenter
Sean Watson
Marcos Pujol
Jeff Wiseman

Saturday, May 9
Marianne Bindig
Eugene Burke
Gregory Carpenter
Michael Downie
Marcos Pujol
Jeff Wiseman

Michael Evans, Musical Director (March 8)
Rose Thomson, Musical Director (March 9)
Michael Albano, Stage Director
Sabatino Vacca, Pianist

PROGRAMME NOTES

ORFEO ED EURIDICE

Gluck

Orfeo, desolate at the loss of his beloved wife, Euridice, has come to the Elysian Fields in the hope of taking her back to earth. The Gods give him permission to do so on the condition that he does not look at her until the couple's destination has been reached. As he leads her by the hand, Orfeo reluctantly pauses to listen to her entreaties. Averting his face with difficulty, Orfeo urges her to hasten and trust in his love. The disconsolate Euridice refuses to advance, lamenting the fact that she has been liberated from death only to face a colder fate: her love no longer returned. Unable to endure his anguish, Orfeo turns in desperation to embrace his wife who at once breathes a farewell and dies. Beside himself with grief, Orfeo declares that he cannot live without his Euridice.

WERTHER

Massenet

It is Christmas Eve and Charlotte rereads her love letters from the poet Werther. Since entering into her loveless marriage with Albert, the letters are the only tangible remembrance she has of the young poet; letters reflective of their troubled love and prophetic of its doom. Charlotte can barely bring herself to read Werther's last letter which echoes her promise that she would see him again at Christmas.

Sophie arrives and seeing her sister distraught invites her to come home for the celebrations of the season. Charlotte reluctantly accepts, but moments after Sophie's departure, she is again drawn to the letters.

GLORIANA

Britten

Gloriana, Britten's sixth opera and written for the Coronation celebrations in 1953, is set in the later years of the reign of Queen Elizabeth I and is an account of the sometimes affectionate, sometimes stormy relationship between the Queen and one of her favourites, Robert Devereux, Earl of Essex. After a lengthy period of frustration without any position of importance, the Earl of Essex has finally been appointed Lord Deputy of Ireland with orders to put down a rebellion there, led by the Earl of Tyrone.

It is early morning in Nonesuch Palace just outside London. The Maids of Honour are discussing the news from Ireland while waiting for the tiring maids to finish attending the Queen. The news from Ireland is discouraging. There has been considerable delay in dealing with the rebellion and the most Essex has been able to achieve is a truce. The Lady-in-Waiting arrives looking alarmed with news of a disturbance in the palace. Almost immediately Essex himself bursts in travel-stained and weary having ridden through the night. He demands to see the Queen at once.

The ladies try to prevent him but he forces past them, pulls aside a curtain screening the Queen's bedroom, and reveals the Queen only partly dressed and without the wig she habitually wore in later life.

The Queen dismisses the horrified ladies and demands to know why Essex is there. He pleads that he has come to defend himself against his enemies, whom he equates with the Queen's enemies, in London, but she hurls back his accusations by declaring that her enemies are in Ireland, not in England and Essex's place is there dealing with the rebels. Every effort by Essex to justify himself is met with a rebuff until finally he tries to remind her of their old affection and friendship, but without success. The Queen dismisses him quietly and the ladies return to complete her toilette.

Cecil, the Queen's chief councillor, enters and Elizabeth demands an explanation. Cecil tells her of Essex's failure to crush the rebellion and adds that he is now in England "with hangers-on unruly, armed and out for trouble". The implication is clear and Elizabeth gives orders that Essex, now a rebel himself, is to be closely watched. Her duty done, she laments the sad outcome of events which started so differently years before. "I have failed to tame my thoroughbred," she says, but adds, "It is I who have to rule!" (Later in the opera, as in history, Essex instigates an unsuccessful rebellion in London and is finally executed on the orders of the Queen.)

THE RAPE OF LUCRETIA

Britten

In the first act of the opera it is revealed that Lucretia, wife of the Roman general, Collatinus, is the only lady in the city who has remained chaste as the rule of the Tarquins debauched the city. Another general, Junius, jealous of Collatinus, slyly incites the lascivious Prince Tarquinius, to test Lucretia's virtue. Arriving at night when the lady is alone with her maid and nurse, Tarquinius ravishes her. Next morning, Lucia and Bianca are arranging flowers. They leave the orchids - the favourite flowers of Collatinus - for Lucretia to arrange. Lucretia tells Lucia to send an orchid to her husband with the message that a Roman harlot has sent it. Alone with Bianca, Lucretia weaves the flowers into a wreath.

LA FORZA DEL DESTINO

Verdi

Don Alvaro, a nobleman of Spanish-Inca descent, has been spurned by Leonora's father, the Marquis of Calatrava. Discovered by the Marquis when he comes to elope with Leonora, Alvaro has accidentally killed the old man. In the ensuing confusion the lovers become separated and, in despair, Leonora begs a hermit's refuge at a monastery. Don Carlo, Leonora's brother has sworn revenge and five years later finds Alvaro who has also sought solace in a holy life. Goaded into combat, Alvaro mortally wounds Don Carlo and unknowingly precipitates the final tragedy.

LA PERICHOLE

Offenbach

Don Andreas, viceroy of Peru, is always happy to add to his collection of "ladies-in-waiting". His glance has fastened on La Périchole, a street-singer who has arrived in the capital city with Paquillo, her lover and a fellow street-singer. A dinner with the smitten Viceroy tempts Périchole, as does his invitation to the palace. By law, no unmarried woman may enter the royal household so a husband must be found for the new favourite. Conveniently, Paquillo, made drunk by the Viceroy's henchmen, is pressed into service. He is furious when he discovers the deception and is condemned to the prison for "recalcitrant husbands". Two courtiers, Panatellas and Don Pedro, escort the young man to his incarceration. They praise him for standing up for his rights. Périchole steals into the cell to rescue her husband and they bribe the "jailer" who is none other than Don Andres. With the help of a bizarre old prisoner they overpower the Viceroy and leave him locked in his own dungeon.



NEXT SEASON'S OPERATIC EVENTS

Concert of Operatic Ensembles

Friday, December 11 & Saturday, December 12, 1992

Double Bill -- Dido and Aeneas & Gianni Schicchi

Friday, March 5 & Saturday, March 6, 1993

Friday, March 12 & Saturday, March 13, 1993

Opera Excerpts

Friday, April 30 & Saturday, May 1, 1993

Friday, May 7 & Saturday, May 8, 1993



OPERA DIVISION

MUSICAL DIRECTOR	JAMES FRASER-CRAIG
HEAD COACH & CONDUCTOR	MICHAEL EVANS
STAGE DIRECTORS	MICHAEL ALBANO
	CONSTANCE FISHER
	NANCY HERMISTON
MUSIC STAFF	STEPHEN RALLS
	DON TARNAWSKI
	SABATINO VACCA (Student Répétiteur)
	ROBIN WHEELER (Student Répétiteur)
	ROSE THOMSON (Student Conductor)
COORDINATOR	MICHAEL ALBANO
ADMINISTRATIVE SECRETARY	TINA ORTON

PRODUCTION STAFF

DIRECTOR OF THEATRE OPERATIONS and LIGHTING DESIGNER	FRED PERRUZZA
STAGE MANAGER	JIM LIVINGSTONE*
ASSISTANT STAGE MANAGER	JENNIFER O'CONNOR*
TECHNICAL ASSISTANT	JIM EARLS
PRODUCTION ASSISTANT	PAUL McCUTCHEON
COSTUME COORDINATOR	DIANE McCANN-DAVIS
HEAD OF WARDROBE	LEISA BELLMORE
SEAMSTRESS	MARTHA PAUL
WIGS & MAKE-UP	TRANSFORMATIONS UNLIMITED
	MARTHA GLEESON
	RONDA COLLINS, KELLY McCALLUM
	CHERYL ROSS, DON RIVARD
CARPENTERS	JAMES FULTON, FRED SIMPSON
PROPS MISTRESS	ANN WEBSTER
SCENIC ARTIST	RICHARD MONGIAT
STAGE CREW	JOHN McGUIRE, DEAN MUTO, JUSTIN MYER, PAUL QUESNEL, SAM SHAW, FRED SIMPSON

*By permission of CANADIAN ACTORS' EQUITY ASSOCIATION